987-88

National Endowment for the Arts

Application Guidelines Fiscal Years 1987/88

Folk Arts

87/88

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Calendar—Applications and Nominations

Category	Proposal Letter (Optional)	Application Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Applications				
Folk Arts	Aug. 15, 1986	Oct. 1, 1986	March 1987	April 1, 1987
Organizations	Nov. 15, 1986	Jan. 5, 1987	June 1987	July 1, 1987
and	Feb. 15, 1987	April 1, 1987	Sept. 1987	Oct. 1, 1987
State	Aug. 15, 1987	Oct. 1, 1987	March 1988	April 1, 1988
Apprenticeship	Nov. 15, 1987	Jan. 5, 1988	June 1988	July 1, 1988
Programs	Feb. 17, 1988	April 1, 1988	Sept. 1988	Oct. 1, 1988
Nominations				
National Heritage Fellowships	Oct. 1, 1986 (for FY 1987 Fellowships) Oct. 1, 1987 (for FY 1988 Fellowships) See page 11 for additional details			

The Folk Arts Program, in an effort to be responsive to the needs in our changing field, has several deadlines each year. Especially for first-time applicants we recommend submitting a detailed proposal letter (see page 15). Applications should be postmarked no later than the deadline date.

Please be sure to apply under the Application Deadline Date that relates to your Project Beginning Date. Procedures move more smoothly for applicants who submit their materials well in advance of the deadlines. In planning projects, applicants should think seven to nine months ahead.

These guidelines cover two fiscal years, 1987 and 1988. The Folk Arts Program will not be sending out new guidelines until June 1988.

Preface

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of Mission National Endowment for the Arts

Preamble

Throughout the ages, man has striven to go beyond the limits of the immediate physical world to create that which was not there before and thus nourish the human spirit. Our first record of man's perception of the world around him was through art scratched on cave walls, carved in stone, or modeled in clay. Man's need to make, experience, and comprehend art is as profound as his need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us.

This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a symbol of the diverse nature of the United States.

Primary support for the arts has always come directly from the people of this nation: artists in localities all across the country who create and sustain the arts and contributors who support the arts out of conviction and as a matter of civic and regional pride.

It was in this context that the National Foundation on the Arts and the Humanities Act was enacted in 1965. The Congress found that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the Federal Government . . ."

The Congress also found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent . . ."

Mission

The mission of the National Endowment for the Arts is:

- To foster the excellence, diversity, and vitality of the arts in the United States and
- To help broaden the availability and appreciation of such excellence, diversity, and vitality.

In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

Implementation

Who: The Endowment assists individual artists; those who act on behalf of artists or audiences; organizations whose primary intention is artistic or educational; and state and local arts agencies. Demonstrated or potential excellence and capacity to conceive, develop, or present a work of art are primary criteria.

Statement of Mission
National Endowment for the Arts, continued

What: Endowment activities:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.
- Assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value.
- Assure preservation of our cultural heritage.
- Increase the performance, exhibition, and transmission of art to all people throughout the nation.
- Deepen understanding and appreciation of the arts among all people nationwide.
- Encourage serious and meaningful art programs as part of basic education.
- Stimulate increasing levels of nonfederal support of the arts.
- Improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare.
- Provide information about the arts, their artistic and financial health, and the state of their audiences.

How: The Endowment, in conjunction with private and public partners, carries out its mission through grants programs and a wide range of leadership and advocacy activities. The Endowment also serves as a national forum to assist in the exchange of ideas and as a catalyst to promote the best developments in the arts and education about them. The Endowment's grants programs include individual, project, and longer term institutional support.

Endowment decision-making is guided by peer panel review and the National Council on the Arts and by additional advice from the artistic fields and their public and private supporters. The Endowment works closely with its public partners (the state and local arts agencies) to reflect regional, state, and local perspectives and assist cooperation in implementation of government arts support programs. The Endowment's programs are aimed at benefiting all people of this nation regardless of sex, race, creed, national origin, handicap, age, or habitat.

Information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, which is available from:

Public Information Office
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5400
202/682-5496 Voice/TTY

Visually impaired people may obtain a cassette recording of these or any other Endowment Program's guidelines and the Guide to the National Endowment for the Arts by writing or calling:

Music Section
National Library Service
for the Blind and Physically Handicapped
The Library of Congress
Washington, D.C. 20542
202/287-9254

Please specify which publication (e.g., the Guide to the National Endowment for the Arts or a specific Program's current guidelines) you wish to have recorded.

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Introduction

The folk and traditional arts have grown through time within the many groups that make up any nation—groups that share the same ethnic heritage, language, occupation, religion, or geographic area.

The homegrown traditional artistic activities of such groups are often called folk arts, and they serve both to identify and to symbolize the group that originated them. Pueblo pottery, Samoan story telling, Appalachian ballads, Polish papercuts, Irish step dances, Sea Island basketry, Southeast Asian embroidery, Texas-Mexican polkas are examples. They enliven the particular regions of the nation where they flourish and attest to the creative genius of their practitioners.

It is the purpose of the Folk Arts Program to honor and make visible the stylistic and cultural variety that has made life in the United States an exciting challenge and an adventure in human understanding. Within this purpose, our special responsibility is to encourage those community or family based arts that have endured through several generations, that carry with them a sense of community aesthetic, and that demonstrate the highest degree of artistic excellence.

Priority will be given to the finest possible representatives of significant traditions, those artists and artisans who embrace and embody the collective wisdom of their cultural experience. Ordinarily, those most valuable and most authentic practitioners of the folk arts have been brought up within a traditional community, learning the repertory from their own seniors and absorbing the style as they live the life that the style and the repertory represent.

The Folk Arts Program does not seek to stem or hinder the flow of artistic change, development, or innovation. Our objectives are positive:

- To identify, assist, and honor those local men and women who demonstrate the highest traditional artistic knowledge and skills.
- To support the cultural activities of traditional communities in which such artists flourish.
- To make the sophistication, vivacity, and significance of our multi-cultural artistic heritage more available to the wider public.

Please note that these guidelines cover two fiscal years, 1987 and 1988. The Folk Arts Program will not be sending out new guidelines until June 1988.

We Fund

Organizations

Matching grants are available to nonprofit, tax-exempt groups such as community and cultural organizations, tribes, professional societies, local and state arts agencies, and libraries, for projects designed to:

- Present significant traditional folk arts and artists in festivals, concerts, exhibits, and residencies, both at home and on tour.
- Present such authentic folk arts and artists through the media, including film, video, recording, radio, and still photographs.
- Provide services to the field of folk arts through conferences, surveys, and assistance to local or state-based programs staffed by full-time, professional folk arts experts.
- Encourage traditional methods of passing on the artistic values and skills vital to the folk arts through apprenticeships and other traditional instructional settings.

(Continued on next page)

We Fund, continued

Individuals

- National Heritage Fellowships. A limited number of such grants will be made to exemplary master folk artists and artisans. Fellowships will be made on a nomination basis. This area is not open to application.

Details start on page 11.

NOTE: The Folk Arts Program no longer offers individual Apprenticeship grants. Persons interested in apprenticing with traditional artists are urged to contact their state arts agency or the Arts Endowment's Folk Arts Program.

We Do Not Fund

- General operating expenses.
- Start-up costs for institutes, regional centers, service agencies.
- Research, except as a necessary part of a presentation or documentation project. (Individuals seeking support for primary research should contact the National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506.)
- Foreign travel.
- The construction or major repair of buildings or other facilities.
- The purchase of major equipment such as cameras or tape recorders, unless renting them would be more expensive than buying them. (The American Folklife Center at the Library of Congress, Washington, D.C. 20540 has an equipment loan program where qualified persons can sometimes borrow such equipment.)
- The publication of books. Occasionally, when part of a larger project, catalogues for a folk art exhibit, record album brochures, pamphlets, word-books, and similar small publications may be supported. Projects involving publication subventions, discographies, bibliographies, and similar research documents should normally be addressed to the National Endowment for the Humanities. The Arts Endowment's Literature Program can sometimes give guidance on small press publication sources.
- Historical presentations, such as those that demonstrate, by re-enactment, pilgrim, pioneer, or antiquarian lifestyles. The concern of the Folk Arts Program is to support those artistic skills that remain within living memory and still function within a community.
- Exhibits that are limited to historical objects. Enquiries may be made to the Arts Endowment's Museum Program for such projects as an exhibit of eighteenth-century handmade dolls or similar antiquities.
- Theater or dance companies that dramatize or re-create the traditional folk dance and music of many lands. Occasionally, such productions present authentic traditional artists in a well-thought-out context. Support for that part of the program can be requested from Folk Arts.
- Contemporary studio crafts. The Folk Arts Program is concerned with those traditional artisans who express their community's sense of cultural and functional beauty. (Studio craftsworkers may be interested in the Fellowship program of the Arts Endowment's Visual Arts Program. See page 12.)

Important Information

We strongly recommend that first-time applicants present small, well-thought-out projects that aim to do one thing and do it well. Projects are best described in terms related to the aims and concerns of the Folk Arts Program. For example, in projects involving utilitarian crafts such as boat building or furniture making, applications should make it clear that the overall purpose of the project is to advance traditional aesthetic concerns, not just to provide vocational training or economic advancement. All applications will be strengthened by a clear statement of purpose and strategy, and applicants should specify who is expected to benefit from the proposed project and in what ways. Imaginative projects that address the aims of the Folk Arts Program in new and innovative ways are of particular interest.

In general, the Folk Arts Program favors applications that combine community support, shown by participation, financial contributions, or expressions of approval and interest; and technical or cultural expertise. We strongly urge the participation in community projects of persons especially knowledgeable in the tradition (such as folklorists, cultural anthropologists, ethnomusicologists, or technical experts such as professional sound experts or photographers). Modest fees for hiring such persons may be included in the grant request.

The Folk Arts Program encourages ongoing events such as annual celebrations, fetes, programs, concerts, and dance parties to become self-supporting. It therefore rarely funds the same event for more than three years and prefers to fund such recurring events on a gradually decreasing scale. We are especially reluctant to fund requests solely to enlarge already successful community events.

If you have questions or need help with your application, write or telephone:

Folk Arts Program
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
(202) 682-5449

Legal Requirements

All applicants must meet the Legal Requirements on page 14.

The Endowment can support only nonprofit, tax-exempt organizations or units of state or local government. A group without this status can sometimes find a qualified nonprofit organization to apply on its behalf. The applicant organization must work closely with the group for whom it applies and must share its purposes. It must be able to provide a full and accurate accounting of the ways in which grant funds are spent.

Grant Amounts

Organizational grants will ordinarily range between $2,500 and $30,000, and will be made on a dollar-for-dollar matching basis. Amounts requested should reflect a realistic budget for the particular project. Ask for what you need. Funding will depend upon the excellence of the art, the significance of the proposed project, the ability of the applying organization to carry out the project, and the availability of money. We encourage cash contributions from other sources, but allow in-kind contributions (donated space, supplies, salaries, and services) as a part of the match.

State Apprenticeship Programs grants will be awarded in amounts up to $30,000.

National Heritage Fellowships will be $5,000 each.

The Program has generally found that financial needs under $2,000 can be met by sources closer to home than the Federal Government. Grants are seldom made over $40,000 unless the project speaks to a national or major regional constituency.

Period of Support

The proposed period of support may not begin before the Earliest Project Beginning Date for your deadline. (See Application Calendar inside the front cover of these guidelines.) The period of support may extend for up to one year; applicants are urged to allow ample time to plan, execute, and close out the proposed project.

(Continued on next page)

Continuing Support

Every year panelists review all applications on their merits and in competition with other applications in the same category. If you receive a grant one year, it does not necessarily mean that you will receive another grant the following year. The Panel usually will not recommend funding for the same project beyond three or four years. An individual can receive a National Heritage Fellowship only once.

Budget Changes and Contingencies

If you receive a grant, changes in the budget or scope of project during the grant period must be reviewed by the Folk Arts Program staff. Major alterations must be approved by the Folk Arts Panel and the Chairman.

Final Reports

At the end of the grant period, the Endowment requires final reports from all grantees, including Heritage Fellowship recipients. If you receive a grant, complete instructions on final reporting will accompany the grant letter. Grantees who fail to submit required final or agreed upon interim reports are no longer eligible for funding.

Acknowledgment of Endowment Support

All organizations receiving support must credit the National Endowment for the Arts in all published materials and announcements regarding the project.

Grants to Organizations

Presentation of Traditional Arts and Artists

Matching grants are available for local or regional celebrations, exhibits, demonstration workshops, instructional workshops, concerts, residencies, and tours that present traditional arts and artists of the highest excellence.

In preparing applications appropriate artists' fees should receive primary attention. When planning programs intended to attract a general audience, also include costs for informational signs or program notes designed to help audiences better appreciate what may be for them an unusual artistic experience. To the same end, budgets may include expenses for hiring knowledgeable persons to help explain or interpret unfamiliar crafts and musical traditions. Projects that recognize and involve local senior traditional artists are especially interesting to the Folk Arts Program.

In reviewing applications, the Folk Arts Panel considers the following factors:

- Traditionality of arts and artists.
- Excellence of artists.
- Feasibility of project plans.
- Potential impact of the project.

In applying for a project concerned with exhibits, concerts, or festivals, please provide:

- A tentative descriptive list of artists.
- A few carefully prepared, representative samples of the art forms to be featured—up to 25 photographic slides of crafts; up to ten-minute sound tapes recordings of music; videotapes or films of either.
- Evidence that traditional artists and the local community are involved in the project.
- A separate budget breakdown, stipulating what items in the overall costs the Arts Endowment is being asked to fund.
- Resumes of project directors and consultants.
- For exhibits, a reasonably detailed, conceptually specific, design plan.
- For tours, a tentative itinerary.
- For residencies, letters of interest from host organizations.
- Evidence that the state arts agency or other funding sources have been contacted about the project.

Matching grants are available to organizations for radio or television programs or series, recordings, small publications such as tune books, still photographs, and films.

The skills, repertories, and performance styles of many folk artists may often reach a wider public and be preserved for future generations through carefully conceived and well executed media documentation. Products may be designed for local, regional, or national distribution. In applying for media projects, applicants must present evidence that:

- Media documentation and dissemination benefits the art form itself.
- The subject is central to the purposes of the Program.
- The method of documentation is appropriate to the subject and to the expected audience.
- The media personnel and the artists documented are of the highest order of excellence.
- Appropriate methods of dissemination have been planned.

Further, the Folk Arts Panel considers whether the artists' rights will be protected, whether they will be adequately compensated, and whether local as well as scholarly and general audiences will have access to the final product. The panel must also have evidence that applicants have both the technical skills and the cultural and aesthetic expertise to document the particular art form appropriately.

Only a few film and video grants are awarded each year. Please consider carefully whether your documentation needs might not be met in some less costly manner. Priority will be given to those film/video projects that include cash contributions from sources other than the Endowment.

Applications for phonograph recordings or cassettes should be limited to projects dealing with rare or previously undocumented musics. Grant awards are generally limited to research costs and performers' fees, but may sometimes include funds to produce well-researched, informative, and visually attractive album booklets.

In applying, please provide:

- A five-to-ten-minute sample of previously completed Super 8 or 16mm films, standard-speed 1/2" or 3/4" videotapes, recordings on tape or disc, radio programs, or up to ten slides or photographs demonstrating technical competence in the medium and sensitivity to the special needs of folk arts documentation. Such samples may be sent after the application deadline; a Folk Arts staff member will help you determine the best time scheme upon request. Samples should be properly labelled with the title of the work and the name and address of the applicant and will be returned by regular mail after the panel has reviewed them. Remember that the Endowment cannot be responsible for loss or damage to materials submitted for review.
- Resumes of key persons to be involved in producing the final work.
- Evidence of consent, release, or support from the subject, tribe, or group upon which the project centers.
- Distribution plan.
- For film/video projects, an outlined treatment of the subject and plans for storage of first generation master and outtakes.
- A separate budget breakdown, stipulating what items in the overall costs the Arts Endowment is being asked to fund.

All documentation projects should include the costs necessary for deposit of the materials collected in locally accessible archives, under whatever restrictions you feel are suitable. At least one protection copy should be placed in any regional facility or in a national facility such as the Library of Congress or the Smithsonian Institution, again under appropriate restrictions.

Finally, one copy of the completed project must be sent to the Folk Arts Program along with your final report. The expenses involved in producing these additional copies may be included in the project budget.

Services to the Field

Matching grants are available to agencies and organizations to sponsor conferences on matters of concern to the traditional arts and to support surveys or similar projects resulting in products or activities directly benefiting traditional arts or artists.

The Program has also provided matching grants to agencies and organizations for full-time, professionally qualified local or statewide folk arts coordinators. Budgets for such positions may include salary and field expenses and should stipulate what the Endowment is being asked to fund. Applications must be submitted annually and must include an outline of the work to be performed as well as an account of the past year's activities, if any. The Folk Arts Program expects that alternate funding will be found during a three-to-four-year period and limits its support accordingly. Ideally, grants are made on a decreasing scale, with an increasing cash contribution expected from the grantee. Grants to local folk arts projects may not be considered as match.

In applying, please provide:

- Resumes of persons involved in survey projects or conference planning.
- For coordinators' positions
  - —A job description and a statement of qualifications. (Folk Arts staff will provide a wide range of examples on request.)
  - —A recruiting plan and a description of how the final selection will be made. (Folk Arts requires open recruiting, and will be glad to help with lists of appropriate places to advertise positions.)
  - —A plan of how the applicant organization intends to take over eventual support of the position.

State Apprenticeship Programs

The Folk Arts Program wants to expand opportunities for the development of apprenticeship programs in the traditional arts. State arts agencies that were awarded pilot grants for the development of in-state apprenticeship programs may re-apply to the usual limit of three to four years. Applications from additional state arts agencies as well as from other appropriate organizations desiring to establish apprenticeship programs will be welcome. Newly proposed apprenticeship programs should not overlap with other such programs within the same state or region. Non-state arts agency applicants are especially urged to discuss their apprenticeship plans with their state arts agencies. All applications will be judged on the basis of merit.

Proposals must be limited by the base definitions of traditionality and authenticity established in the Folk Arts guidelines and must provide for strict standards of excellence in the selection and evaluation of both masters and apprentices. Apprentices should not be beginners. Master artists should be paid and given technical assistance as needed. Grant requests may be submitted for amounts up to $30,000.

Within the above outlines, interested organizations are urged to develop programs to fit circumstances that may be particular to their own areas. Experimentation is desirable, and the Program will entertain a number of completely different plans.

Matching Funds

Dollar-for-dollar match is desirable, although partial match may be allowed. Administrative costs may be considered part of the match.

Application Deadline

Beginning in Fiscal Year 1987, applications for this category will no longer be restricted to one deadline per year. Applications may be submitted at all three Program deadlines each fiscal year. See Application Calendar inside front cover of these guidelines.

Grants to Individuals

National Heritage Fellowships

Since many of our most significant and influential folk and traditional artists go unrecognized by the larger community and unrepaid for their contributions to the nation and to the arts, the Folk Arts Program is pleased to receive nominations for the one-time-only Heritage Fellowships for exemplary master folk artists and artisans. The purpose of the Fellowship awards is to enable these artists to set aside time to pursue their art form and/or to purchase materials and equipment. The criteria are authenticity, excellence, and significance within the particular artistic tradition. Persons nominated should be worthy of national recognition; they should have a record of ongoing artistic accomplishment, and must be actively participating in their art form, either as a practitioner or teacher.

Nominations may be made by sending a letter to the Folk Arts Program detailing why the artist nominated should receive a National Heritage Fellowship. Nominations should also include, where possible:

- A resume detailing the career of the nominated artist.
- Samples of the work of the artist in the form of tape recordings, phonograph records, photographs, slides, or other documentation.
- References to articles written about the nominee, or copies of the articles themselves.
- A list of major public appearances by the nominee, titles or published works, et cetera.
- Additional letters of support.

The more complete the documentation, the better. If you are not able to provide all or most of the above information by the deadline date of October 1, 1986 for a 1987 fellowship or October 1, 1987 for a 1988 fellowship, please get in touch with the Folk Arts staff. Material submitted will not be returned unless the nominator specifically requests it.

Individuals selected from among those nominated will be asked to apply for an individual grant and to provide a statement describing the usefulness of the fellowship at the end of the grant period. Fellowships will be announced in summer 1987 and 1988.

Other Programs of Interest

Overall information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, available from the Endowment's Public Information Office.

Those programs which may be of particular interest to individuals involved in the folk arts field are described briefly below. For further information, call the number provided or write:

_____ (Appropriate Program Name)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Arts in Education

The Arts in Education Program is designed to advance the arts as a part of basic education through cooperative planning and programming by Federal, state, and local arts education and education agencies, organizations, and personnel. For more information, contact your state arts agency or the Endowment's Arts in Education Program. (202/682-5426)

Expansion Arts

The Expansion Arts Program supports professionally-directed arts organizations of high artistic quality which are deeply rooted in and reflective of the culture of a minority, inner city, rural, or tribal community. (202/682-5443)

Media Arts: Film/Radio/Television

The Media Arts Program offers assistance to individuals and nonprofit organizations involved in film, video, radio, and television. Among those organizations assisted are a number of media arts centers which provide regional access to exhibition and production equipment and facilities as well as other media resources. (202/682-5452)

Museums

The Museum Program offers assistance to museums for special exhibitions and catalogues. It also enables museums to engage consultants to identify problems and recommend solutions in the areas of storage of collections, security, and climate control. Support is also available for museums to hire specialists to work on short-term projects which may include the development of a coordinated graphics system, studies of ways to improve the museum's accessibility to the handicapped, or the development of improved installation techniques. (202/682-5442)

Visual Arts

The Visual Arts Program assists individuals of exceptional talent working in a wide range of styles and media (including contemporary studio crafts). It also awards matching grants to visual arts organizations, state and local government units, educational institutions, and other nonprofit, tax-exempt groups.

Challenge Grants

Challenge Grants are designed to help arts institutions broaden the base and increase the level of contributed support from nonfederal sources. Organizations receiving Challenge Grants must match every Federal dollar with at least three dollars from other sources. Matching funds must be from new sources or represent increased giving from former donors. Applicants are expected to have comprehensive, long-range institutional development plans and fundraising strategies at the time of application. (202/682-5436)

Office for Special Constituencies

The Office for Special Constituencies assists individuals and nonprofit organizations in making arts activities accessible to older adults, disabled and institutionalized populations. As part of its advocacy and technical assistance efforts, model project guidelines are developed with Endowment Programs on a one-time basis to encourage projects that demonstrate innovative ways to make the arts accessible. Please call or write the Office concerning current model project guidelines, technical assistance materials relating to accessibility, or for assistance in developing accessible programs. (202/682-5531 or 202/682-5496 Voice/TTY)

National Endowment Arts Management Fellowships

The National Endowment Arts Management Fellowships bring arts administrators to the Endowment's offices in Washington, D.C. Participants work as members of the Endowment staff and attend seminars and meetings with arts leaders. (202/682-5786)

International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Fellowships are awarded to outstanding mid-career practicing artists who show promise of becoming leaders in their field. They cover six- to nine-month residencies in Japan. (202/682-5562)

Up to ten fellowships for work and study in France are awarded each year to American artists in various disciplines and to art museum curators. Fellowships are awarded to outstanding mid-career professionals. They cover residencies of up to one year in France. (202/682-5562)

Application Information

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.[1] Organizations qualifying for this status must meet the following criteria:

  (1) No part of net earnings may benefit a private stockholder or individual.

  (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the applicant organization as a unit of either state or local government must be submitted with each application.

- Comply with Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and, where applicable, Title IX of the Education Amendments of 1972. Title VI, Section 504, and the Age Discrimination Act bar discrimination on the basis of race, color, national origin, personal handicap, or age in Federally assisted projects. Title IX prohibits discrimination on the basis of sex in Federally assisted education programs and activities. You must file an "Assurance of Compliance" form with the Grants Office of the National Endowment for the Arts. A form is provided at the back of these guidelines.

- Compensate professional personnel, laborers, and mechanics on Arts Endowment supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of part 505 is available from the Endowment's Grants Office upon request.

[1]Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organization Office, 31 Hopkins Plaza, Baltimore, Maryland 21201.

To Help Us Gather Information

In connection with Title VI of the Civil Rights Act of 1964[1] the National Endowment for the Arts is seeking pertinent information and thoughtful advice concerning minority participation in the arts. As part of this effort, we are requesting information from applicant organizations regarding minority involvement at the artistic, administrative, board, and audience/participant level. Specifically, we would be interested in learning about the racial and ethnic composition of communities served by your organization, special programs and services provided to those communities, and the present or proposed membership in any planning or advisory body connected with your organization. In addition, we welcome any ideas or suggestions which might assist efforts to strengthen and expand minority participation in the arts at all levels.

[1]Title VI provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.

[2]"Minority" here includes American Indian or Alaskan Native; Asian or Pacific Islander; Black, not of Hispanic origin; Hispanic; other ethnic groups.

Application Review

After applications come in, they are reviewed for completeness by the Folk Arts Program staff and taken to the Folk Arts Panel, a rotating committee of experts in the folk arts field. The Panel and then the National Council on the Arts review the applications and make recommendations to the Chairman of the National Endowment for the Arts for final decision. Applicants are then notified.

Information regarding action taken on applications cannot be made public until after the Panel and the Council have made their recommendations and the Chairman has reached a decision. Please do not seek information on the status of your request. You will be notified according to the Application Calendar on the inside front cover of these guidelines.

When an applicant is notified that he or she has received a grant, the grantee must apply for full or partial payment, depending on the nature and schedule of the project. We will not send the money automatically. If you receive a grant, instructions on requesting payment will accompany the grant award letter.

How to Apply

(NOTE: This section relates to all types of Folk Arts assistance except National Heritage Fellowships, which are made on the basis of nominations to the Folk Arts Program. See page 11 for details.)

Before applying, you may wish to write an informal proposal letter to the Folk Arts Program, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. This should contain a brief description of the project being considered, a rough budget, and a list of matching monies, if any. The Folk Arts staff will reply to this letter with whatever information or suggestions prove to be necessary.

Whether or not an initial letter is sent, all groups and individuals asking for funds must send the following materials to:

Grants Office/ FOLK
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

1. **Three** copies of Organization Grant Application NEA–3 (Rev.). One copy must be the typed original, signed in ink. The other two signed copies may be photocopied or in carbon.
2. One copy of additional information, such as film samples, letters of support, vitas, and details of the project too lengthy to fit on the form. Please check the write-up on your area for specific materials to be submitted. Please include self-addressed, stamped packaging for any item to be returned. The Endowment cannot be responsible for any loss or damage.
3. If you are applying for a grant to an organization, two copies of the organization's Internal Revenue Service determination letter for tax-exempt status or official document identifying the organization as a unit of state or local government. This item must be submitted with each application.
4. If you are applying for a grant to an organization, one copy of the Assurance of Compliance Form on page 23. All organizational applicants must submit a completed form whether or not one has been submitted previously.
5. The self-addressed Application Acknowledgment Card on the back cover of these guidelines.
6. Final or interim reports on any previous grants, if not already submitted.

On request, the Folk Arts staff will advise applicants as to what back-up materials are appropriate for a particular application.

Please keep a copy of all materials submitted for your own records. Please note that applications incomplete at the time of the panel meeting will be rejected.

Instructions for Completing Organization Grant Application Form NEA–3 (Rev.)

These instructions are keyed to the numbered sections of the application form found immediately following.

I. **Applicant organization.** The name as provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government.

II. **Category under which support is requested.** This section does not apply to the Folk Arts Program. Leave blank.

III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. If in doubt, err on the side of too much rather than too little. Generally, the Endowment limits its financial participation in any project to 12 months or less.

IV. **Summary of project.** In the space provided, specify clearly how the requested funds will be spent, and the specific purpose of the project. If more space is needed, summarize the entire project on the application form and give detailed information on attached sheets.

V. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.

VI. **Summary of estimated costs** is a recapitulation of direct costs and indirect costs as shown on the second and third pages of the application form. See instruction IX for further explanation.

VII. **Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest $10. As these are matching grants, the amount shown here should not be more than 50% of the Total Project Costs in Section VI.

VIII. **Organization total fiscal activity.**

A. **Expenses** should include Arts Endowment projects funded and anticipated.

B. **Revenues, grants & contributions** should include Endowment grants received and anticipated.

IX. **Budget breakdown of summary of estimated costs.**

A. **Direct costs** are those which can be specifically identified with the project.

1. **Salaries and wages** must be estimated at rates not lower than the prevailing minimum compensation as set out in the Code of Federal Regulations. See page 14. Fringe benefits may be included here only if not included as indirect costs.

2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than $500 or with an estimated useful life of two years or less.

3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel, if any is intended, must be specified in this section.

(Continued on next page)

4. **Permanent equipment** includes purchased equipment costing $500 or more with an estimated useful life of two years or more. The Folk Arts Program does not assist the purchase of major equipment, except in cases where rentals would exceed the purchase cost. Written justification should include a brief description of the items. The Endowment has a general policy against support of capital improvements and major construction.

5. **Fees for services and other expenses** include consultant and artist fees, honoraria, contractual services, rental of space or equipment, telephone, photocopying, postage, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

B. **Indirect costs** are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect cost rate established as a result of negotiation with the National Endowment for the Arts Audit Office, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 or another Federal agency. A copy of the agreement must accompany the application.

X. **Contributions, grants, and revenues.** The Arts Endowment generally requires each applicant to obtain at least half the total cost of each project from nonfederal sources. Specify all sources of matching funds. When completing the application, the total Contributions, grants, and revenues should equal or exceed the total project cost minus the amount being requested from the Arts Endowment.

A. **Contributions:**

1. **Cash** donations anticipated for this project.

2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

B. **Grants** include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application.) A grant is generally characterized by written authority to spend up to a specified amount of money for a specified purpose.

C. **Revenues** include all other funds, regardless of source, expected to be used on this project.

XI. **State Arts Agency notification** urges each applicant to advise his or her state arts agency that this application is being made.

XII. **Certification** must be signed by an official of the applicant organization with legal authority to obligate the organization.

Notes:

Folk Arts

Organization Grant Application Form NEA–3 (Rev.)

Applications must be submitted in triplicate and mailed to: Grants Office/FOLK, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, Washington, D.C. 20506

I. Applicant Organization (name, address, zip)	II. Category under which support is requested: Folk Arts	III. Period of support requested Starting _____ month day year Ending _____ month day year

IV. Summary of project description (Complete summary in space provided; back up material or additional explanation may be submitted with the completed application form.)

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

	Total costs of project (rounded to nearest ten dollars)
A. Direct Costs	
Salaries and wages	$
Fringe benefits	
Supplies and materials	
Travel	
Permanent equipment	
Fees and Other	
Total direct costs	$
	$
Total project costs	$

VII. Total amount requested from the National Endowment for the Arts $

VIII. Organization total fiscal activity	Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses	1. $	2. $
B. Revenues, grants, & contributions	1. $	2. $

Do not write in this space

IX. Budget breakdown of summary of estimated costs **2**

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount $

Total salaries and wages	$
Add fringe benefits	$
Total salaries and wages including fringe benefits	$

2. Supplies and materials (list each major type separately)

	Amount $
Total supplies and materials	$

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $
Total transportation of personnel			$

Subsistence

No. of travelers	No. of days	Daily rate	$
Total subsistence			$
Total travel			$

IX. Budget breakdown of summary of estimated costs (continued) **3**

4. Permanent equipment

	Amount $
Total permanent equipment	$

5. Fees for services and other expenses (list each item separately)

	Amount $
Total fees and other	$

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate _____ **%** **Base $** _____

Amount $

X. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

2. In-kind contributions (list each major item)

Total contributions	$

B. Grants (do not list anticipated grant from the Arts Endowment)

	$
Total grants	$

C. Revenues

	$
Total revenues	$
Total contributions, grants, and revenues for this project	$

XI. State Arts Agency notification **4**

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? _____ yes _____ no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*Payee (to whom grant payments will be sent if other than authorizing official)

Signature X _____ Date signed _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

*If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE THAT YOUR APPLICATION PACKAGE INCLUDES ALL MATERIALS OUTLINED IN THE "HOW TO APPLY" SECTION ON PAGE 15. APPLICATIONS INCOMPLETE AT THE TIME OF THE PANEL MEETING WILL BE REJECTED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:
The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Assurance of Compliance with National Endowment for the Arts Regulations under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972.

_____ _____ (hereafter called the "Applicant")

Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, Age Discrimination Act, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, age, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

_____

Applicant

_____

Applicant's mailing address

_____

_____

_____

By (President, Chairman of the Board, or comparable authorized official)

_____

Dated

Assurance Explanation

Title VI of the Civil Rights Act of 1964 provides that no person in the United States shall, on the grounds of race, color or national origin, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity receiving Federal financial assistance. Section 504 of the Rehabilitation Act of 1973 provides for nondiscrimination in Federally assisted programs on the basis of handicap. The Age Discrimination Act of 1975 provides for nondiscrimination in Federally assisted programs or activities on the basis of age. Subject to certain exceptions, Title IX of the Education Amendments of 1972 prohibits the exclusion of persons on the basis of sex from any education program or activity receiving Federal financial assistance.

As a condition to approval of a grant, Arts Endowment regulations require all organizational applicants to execute the "Assurance of Compliance" form, whether or not a comparable form has been filed with another agency.

The Applicant referred to in the form is the organization itself, whose chief executive officer or comparable official should sign. The name and title of the organization and of the official should be typed on the form. The signed original should be returned with other required materials to the Arts Endowment's Grants Office. It should be noted that signing this form indicates a commitment to comply with the four statutes referred to herein.

National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

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Nancy Hanks Center
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Washington, D.C. 20506

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NEA-635

Folk Arts Program
Fiscal Year 1987

Application Acknowledgment Card

Please complete this card and return it with your application. Print or type your name and address on the reverse side of this card as well as below.

This card will be returned to you to acknowledge receipt of your application at the National Endowment for the Arts. If you need to contact the Endowment about your application, please refer to your application number, which is:

Application Number—Endowment Use Only Date

Folk Arts Program
Fiscal Year 1988

Application Acknowledgment Card

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National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

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